

MARVEL® COMICS GROUP



HANNA-BARBERA's

YOGI BEAR



STILL
ONLY 35¢



YOGI CHANGES PLACES
WITH A BILLIONAIRE
TO BECOME

THE BUSINESS TYPHOON

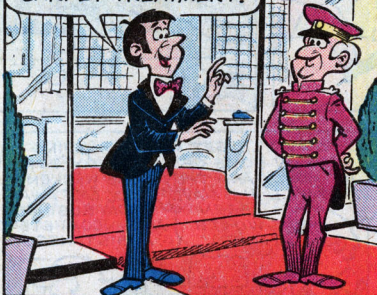


YOGI BEAR

The BUSINESS TYPHOON

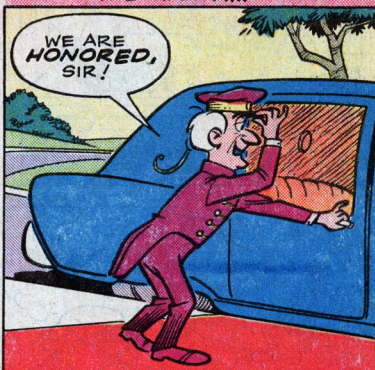
THE BENSONHURST ARMS HOTEL
CATERS ONLY TO THE VERY,
VERY WEALTHY....

WE'VE JUST GOTTEN WORD!
HE WILL BE ARRIVING ANY
MOMENT! GIVE HIM THE RED
CARPET TREATMENT!



SO YOU HAVE TO BE VERY, VERY,
VERY RICH TO GET THIS KIND OF
TREATMENT....

WE ARE
HONORED,
SIR!

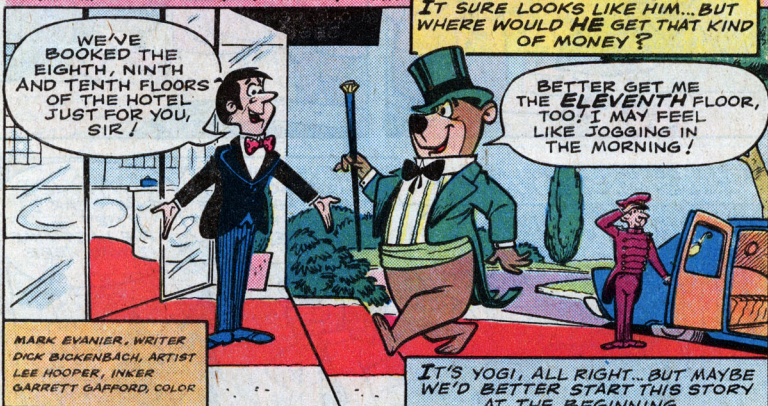


AND WHO IS THE PERSON OF SUCH ENORMOUS WEALTH? WHY, IT'S...
OH, NO... IT COULDN'T BE HIM!...

WE'VE
BOOKED THE
EIGHTH, NINTH
AND TENTH FLOORS
OF THE HOTEL
JUST FOR YOU,
SIR!

IT SURE LOOKS LIKE HIM... BUT
WHERE WOULD HE GET THAT KIND
OF MONEY?

BETTER GET ME
THE ELEVENTH FLOOR,
TOO! I MAY FEEL
LIKE JOGGING IN
THE MORNING!



MARK EVANIER, WRITER
DICK BICKENBACH, ARTIST
LEE HOOPER, INKER
GARRETT GAFFORD, COLOR

IT'S YOGI, ALL RIGHT... BUT MAYBE
WE'D BETTER START THIS STORY
AT THE BEGINNING...

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...IN THE OFFICE OF PROFESSIONAL BILLIONAIRE, FILTHY McLUCRE...

NO, NO, **NO!** THE KANSAS CITY SHIPMENT ISN'T SUPPOSED TO BE IN GREENLAND!

CRAVELY!
GET IN HERE!

YES, MR. McLUCRE!

CRAVELY, YOU FOULED THINGS UP **AGAIN!** I DON'T KNOW **WHY** I LET YOU WORK FOR ME!

I'M SORRY, MR. McLUCRE!

YOU'RE ALWAYS SORRY, CRAVELY! MY **HEADACHES** ARE BACK... AND MY **ULCERS** ARE **ULCERS** UP AGAIN!

YOU AWFUL MAN... IF YOU DIDN'T HAVE A **BILLION DOLLARS**....

SOMEDAY I'LL GET MY HANDS ON SOME OF THAT MONEY AND THEN THIS WILL ALL HAVE BEEN WORTH IT!

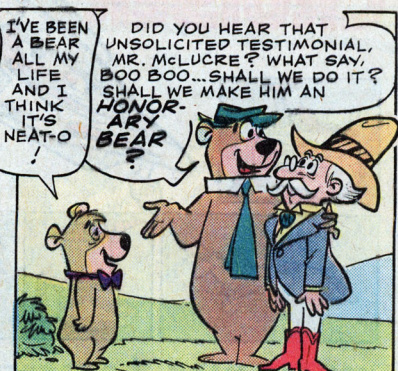
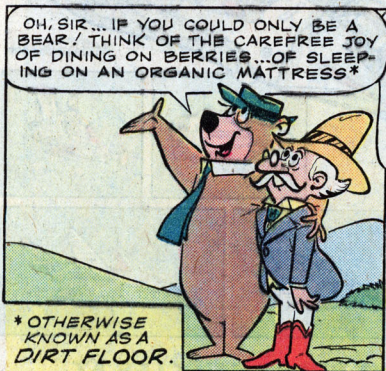
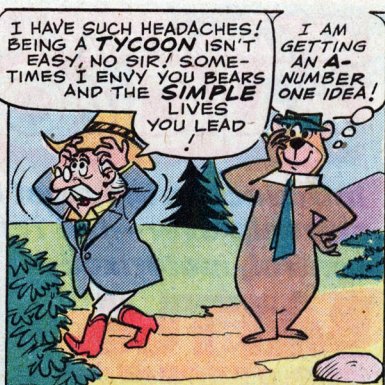
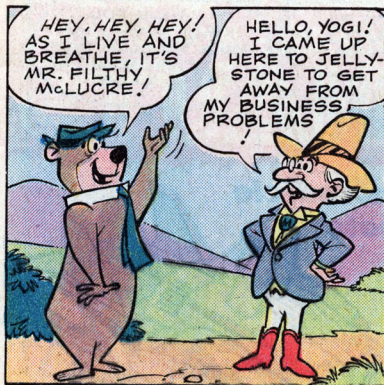
I'M GOING AWAY FOR THE WEEKEND... I'LL GET AWAY FROM BUSINESS AND INCOMPETENT ASSISTANTS!

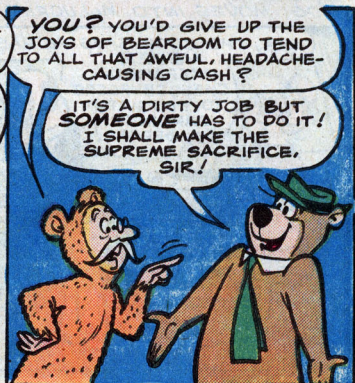
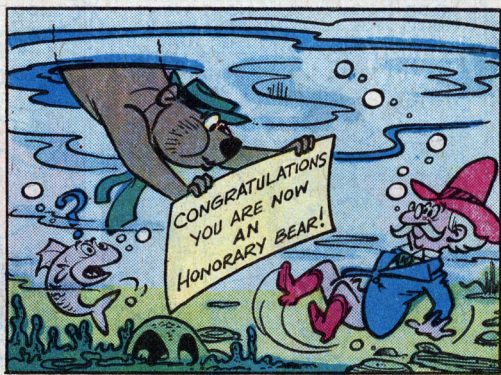
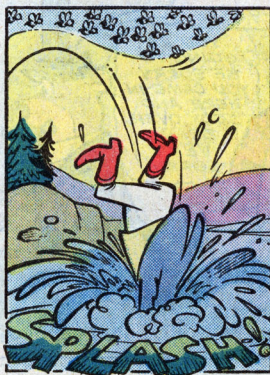
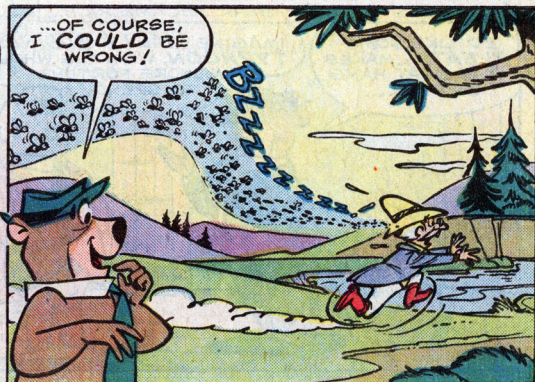
WHERE BETTER TO RELAX THAN JELLYSTONE PARK?

AW, COME ON, YOGI... THESE BERRIES AREN'T SO BAD!

I'VE TRIED THEM, BOO BOO! THEY TASTE LIKE FRENCH-FRIED **ERASERS!**

WHY, THERE'S THAT BEAR I MET THE LAST TIME I WAS HERE!





AND THAT'S HOW YOGI BEAR BECAME RICH...

I'D LIKE SOME
PLEATS...MAKES
THE COAT HANG
BETTER...

IMAGINE...**ME! A BUSINESS
TYPHOON**, WITH THE WHOLE
MCLUCRE FORTUNE
TO SPEND!

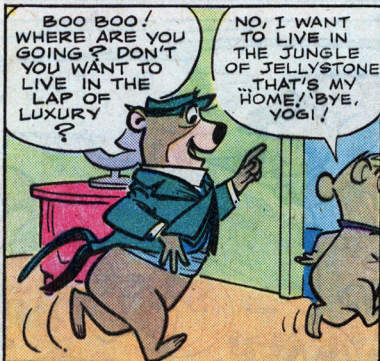
IT SHOULD HAVE
BEEN **MINE!** I'VE
WORKED FOR
THIS COMPANY
FOR YEARS!

WELL,
GOOD-BYE,
YOGI!



BOO BOO!
WHERE ARE YOU
GOING? DON'T
YOU WANT TO
LIVE IN THE
LAP OF
LUXURY?

NO, I WANT
TO LIVE IN
THE JUNGLE
OF JELLYSTONE
...THAT'S MY
HOME! 'BYE,
YOGI!



...BUT...BUT...

YOU'RE
GOING TO
BE SORRY
YOU CAME IN
HERE AND
TOOK OVER,
BEAR...
**VERY
SORRY!**

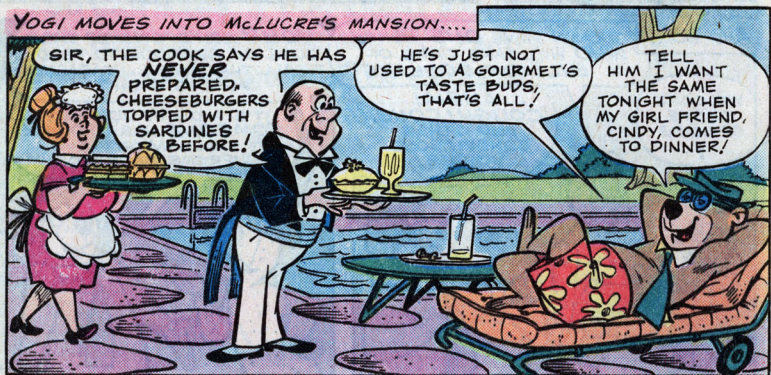


YOGI MOVES INTO MCLUCRE'S MANSION...

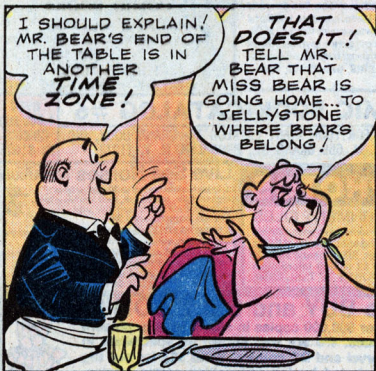
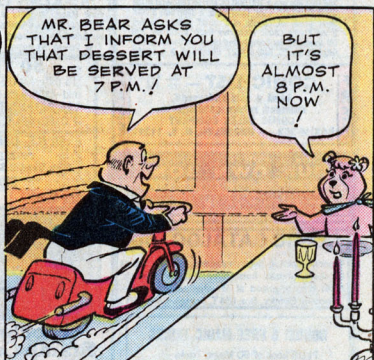
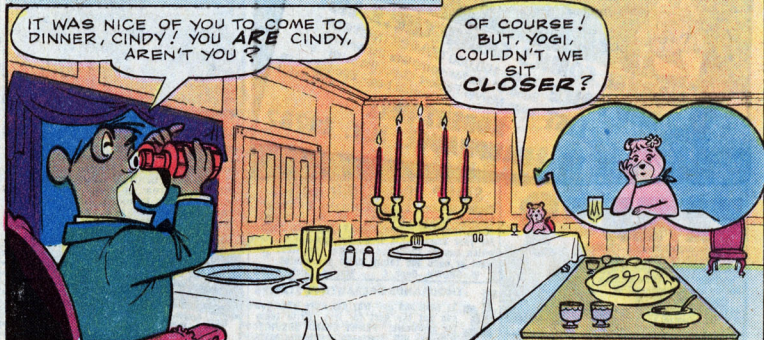
SIR, THE COOK SAYS HE HAS
NEVER
PREPARED.
CHEESEBURGERS
TOPPED WITH
SARDINES
BEFORE!

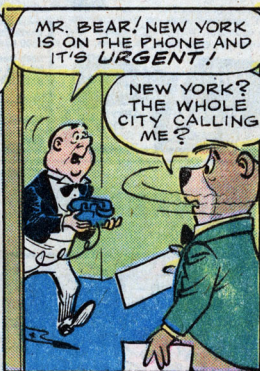
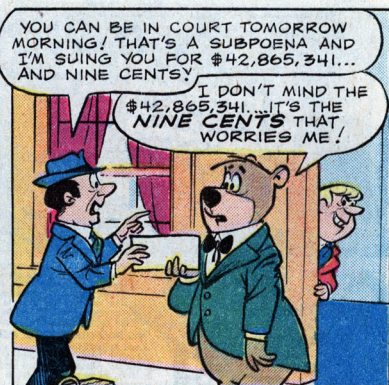
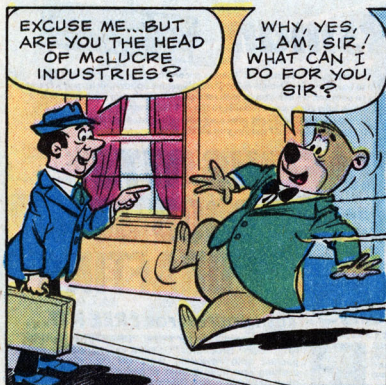
HE'S JUST NOT
USED TO A GOURMET'S
TASTE BUDS,
THAT'S ALL!

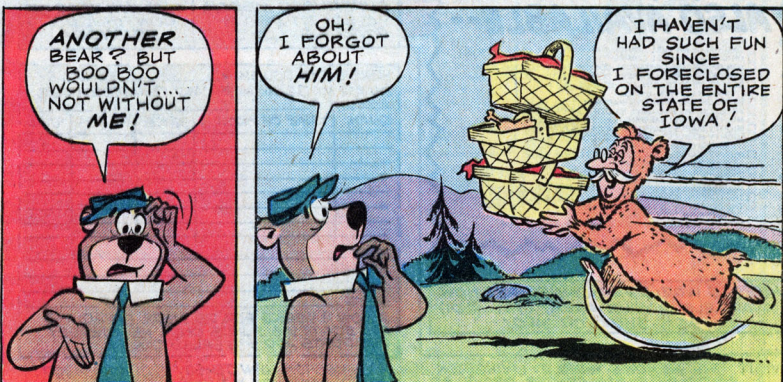
TELL
HIM I WANT
THE SAME
TONIGHT WHEN
MY GIRL FRIEND,
CINDY, COMES
TO DINNER!

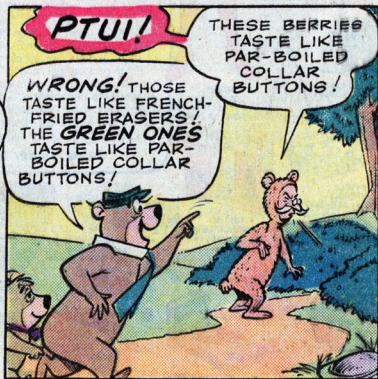
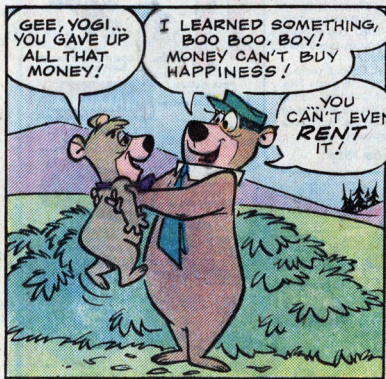
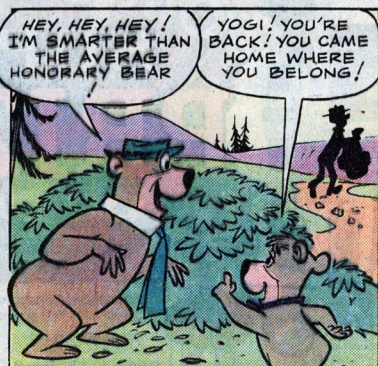
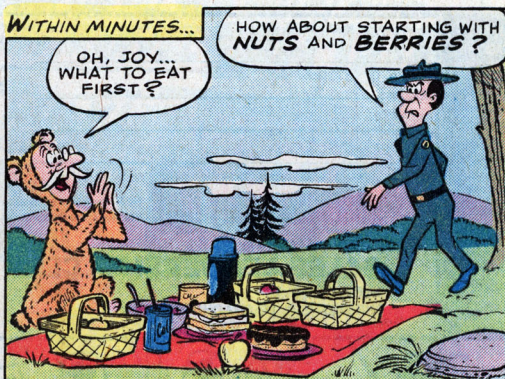


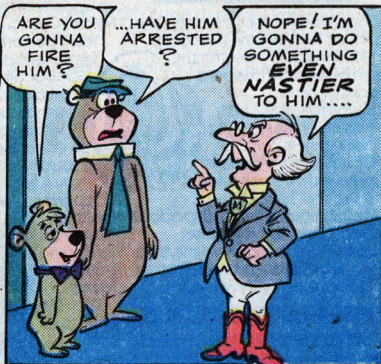
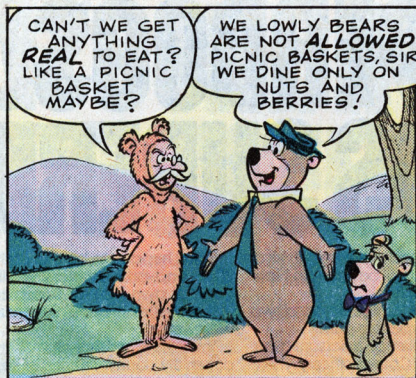
THAT NIGHT IN THE MAIN DINING ROOM...





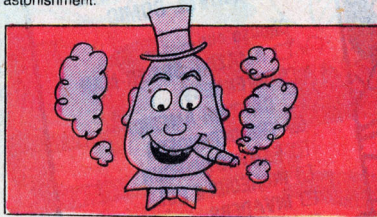






THE FANTASTIC WORLD OF HANNA-BARBERA FROM T.E. TO H.B.

Enter stage right! This is Snagglepuss, your animated actor supreme, and I've got some interesting background about animation that I'd like to tell you about. We've mentioned in other articles that the animated drawing was the beginning of the entire motion picture industry. The coming of photography techniques brought the real life movie to the great heights that it has achieved. But not too many people know that T.E.—that's Thomas Edison, the man who invented so many important things—is credited with the first motion picture. The Library of Congress has a paper print of an animated film, dated 1900 which was created by an unknown artist for the Edison Company. The artist was photographed by a movie camera as he sketched the sad face of a tramp on a large pad of paper. Animated techniques came to life at this time with the drawing of a cigar in the tramp's mouth. The tramp smiled with pleasure as he puffed billows of smoke while the artist looked on in mock astonishment.



In 1906, an artist named J. Stewart Blackton produced an animated film called HUMOROUS PHRASES OF FUNNY FACES. A few years later in 1908 Emile Cohl, a Frenchman, did an animated film entitled PHANTASMAGORIE. A couple of years later, Windsor McKay made an animated film based upon his own popular comic strip, LITTLE NEMO. This new success inspired McKay to develop another cartoon film called GERTIE THE TRAINED DINOSAUR. This film was combined with McKay as a live vaudeville act.

These first cartoons were done entirely on paper. Each drawing and the background were laboriously recreated for every frame of film. Film speed in those days was 16 frames per second which meant that the artist had to draw 960 characters and backgrounds for every minute of screen time. This was very slow work for the artist. It wasn't until 1914 that an animator named Earl Hurd invented the use of the celluloid overlay so that the background for a scene only needed to be drawn once, while the action drawings were traced and painted on the celluloid.

The year 1914 and the "cel" was the beginning of many animated cartoon studios. Animation was becoming a business and a profession.

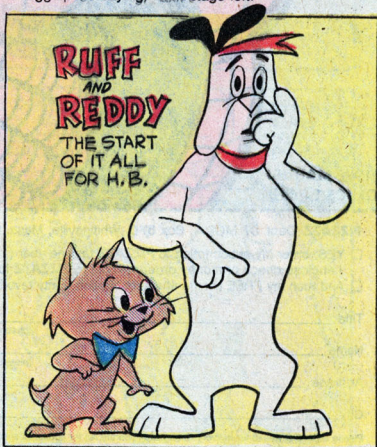
The animated cartoon was very popular in theaters throughout the world. Audiences liked the gags and stories of these laugh-filled shorts. The plots were usually based upon a meek character who was pushed around by a bully. The bully always got punished in the end after a series of chases and adventures.

The early cartoons developed their own techniques. The artists found that simple shapes of characters lent themselves to better animation controls. A circle, pear shape, square, or triangle can be more easily handled in animation, so many of the early cats, dogs, mice, and people were based upon these simple shapes. Even today, great consideration is given to the design of the characters, based upon the need to easily draw them from pose to pose.

Bill Hanna and Joe Barbera have both been in the animation profession for over 45 years. They have seen it's early beginning when sound films were first making a big impression. After working as partners for two decades at MGM Studios they have worked as partners and executives of their own studio. They have been major contributors to the development of the animation business.

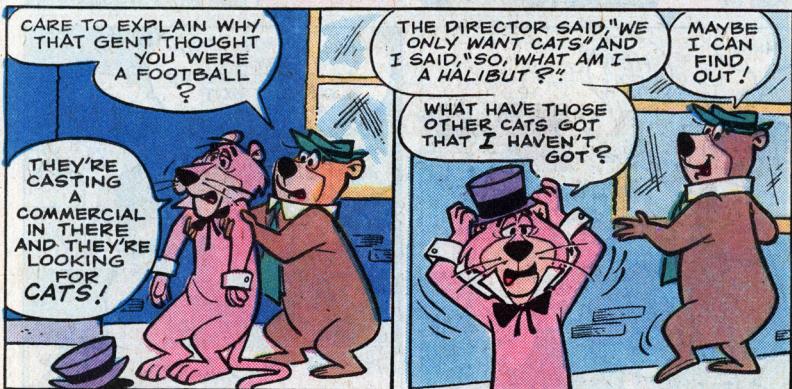
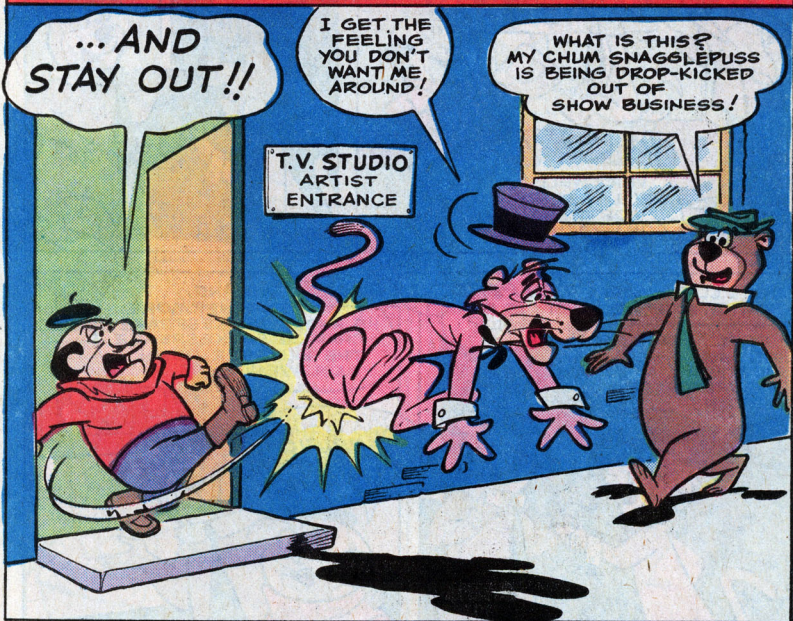
Since Thomas Edison's tramp cartoon there have been gradual developments in the animation art. The principles of creating graphic action, the plastic cels, registration pegs, better cel paints, animation camera techniques, Xerox copying, and sound synchronization, all have had a vital part in animation development. Hanna-Barbera started an entire rebirth of the industry when they created animation techniques designed for television. Starting with RUFF AND REDDY they have built the new animation industry known as THE FANTASTIC WORLD OF HANNA-BARBERA.

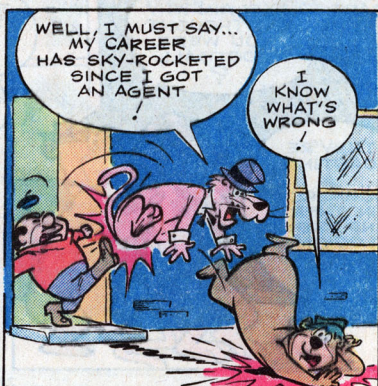
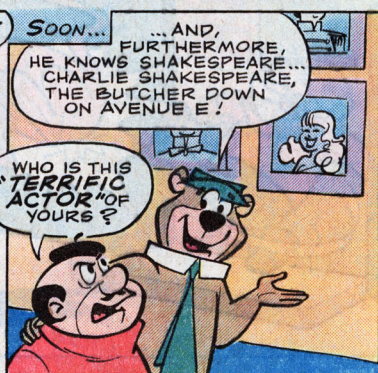
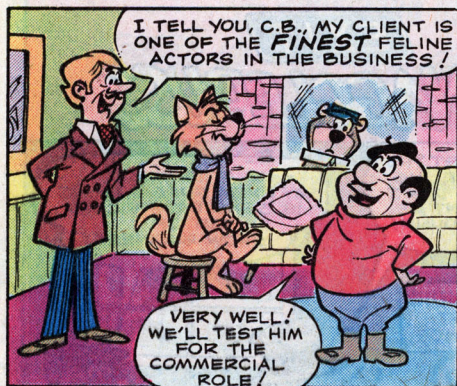
Without them, I wouldn't be here, so for now, this is Snagglepuss saying, "Exit stage left!"

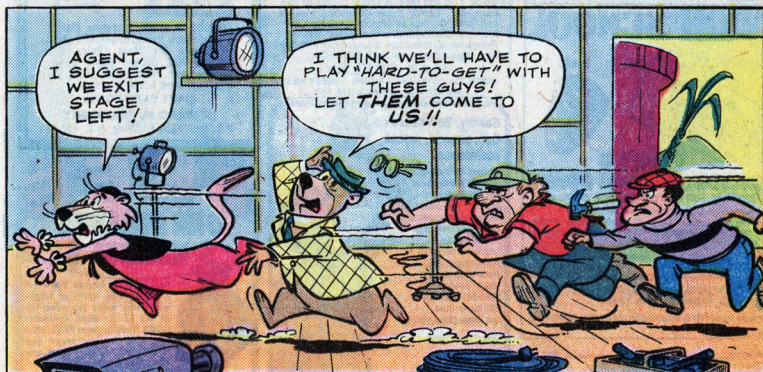
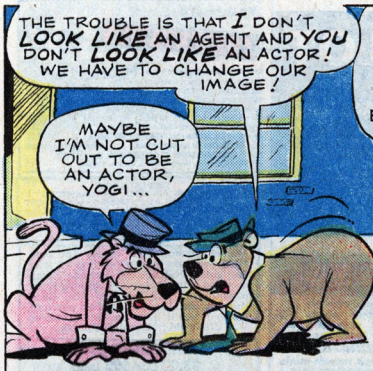


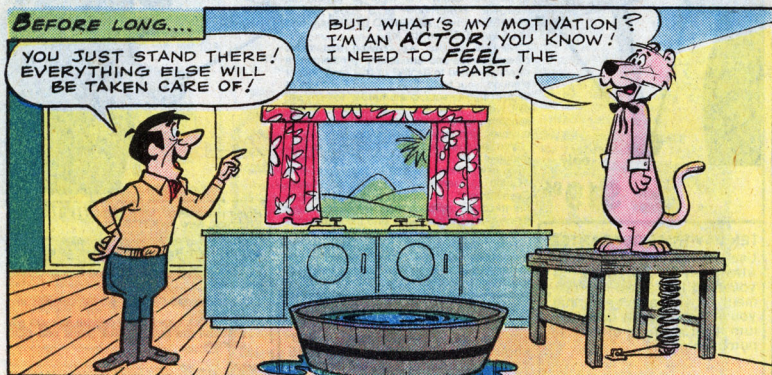
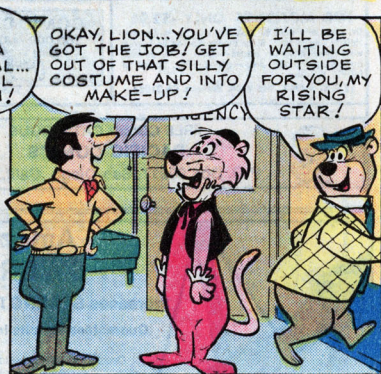
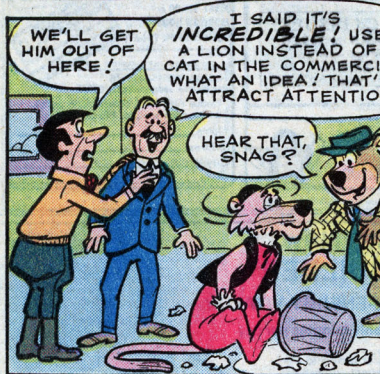
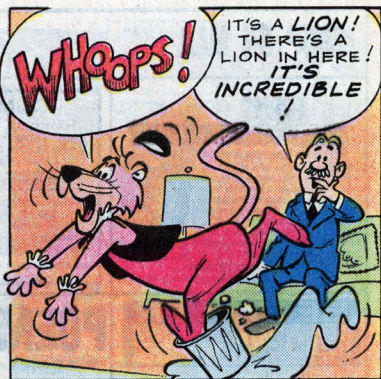
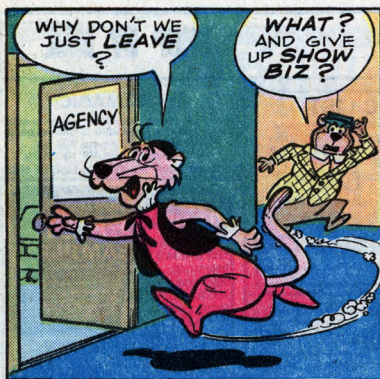
YOGI BEAR

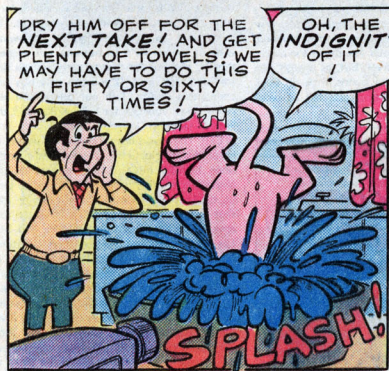
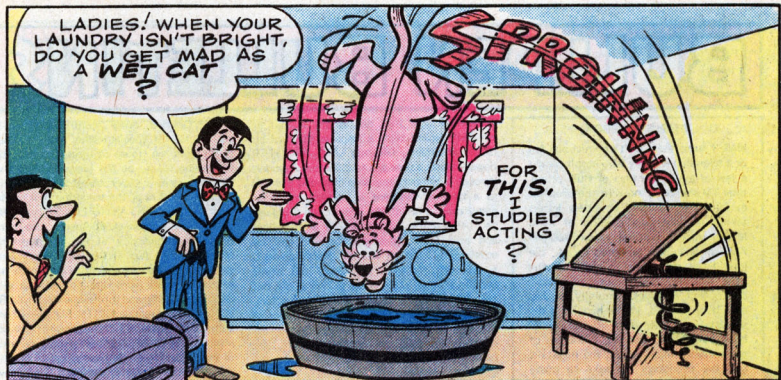
EXIT SNAGGLEPUSS

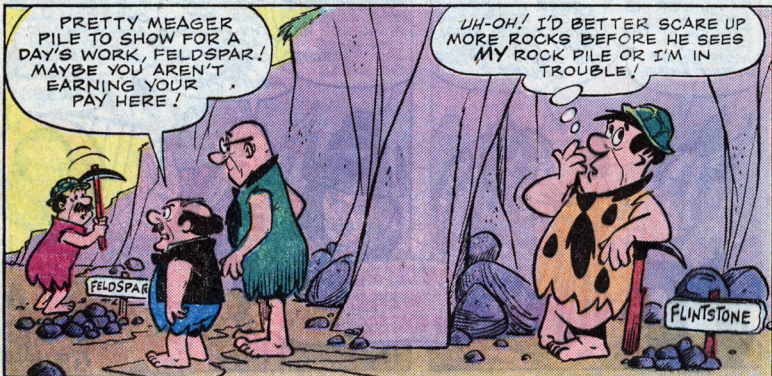
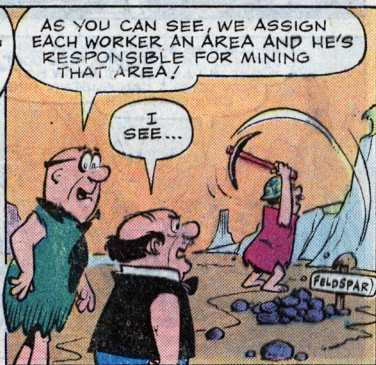
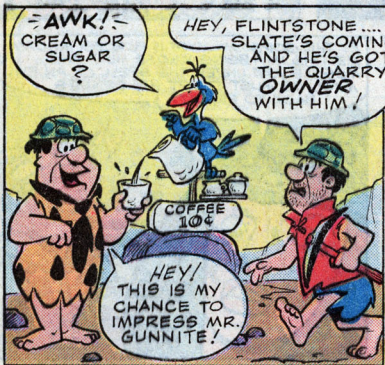
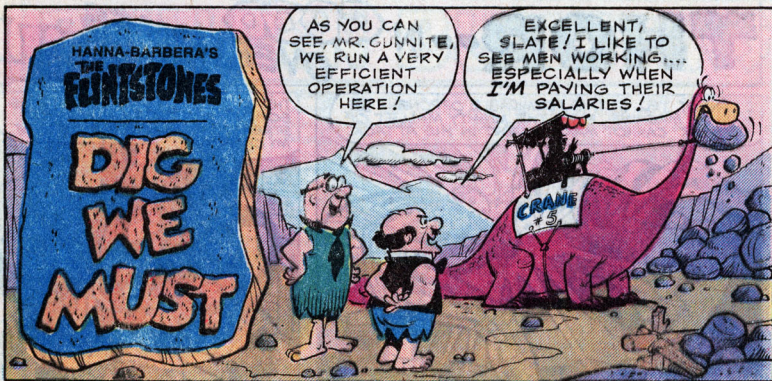


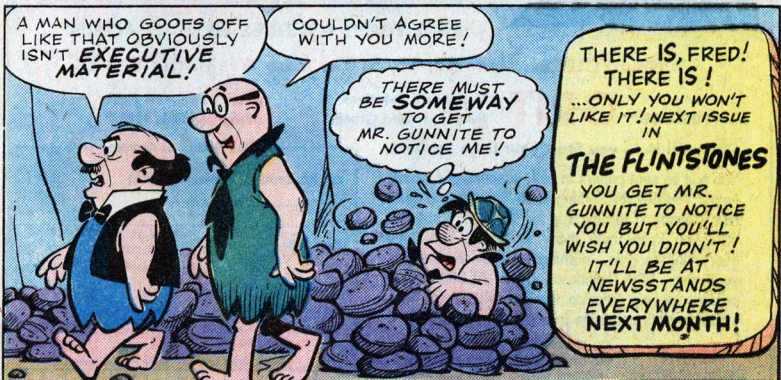
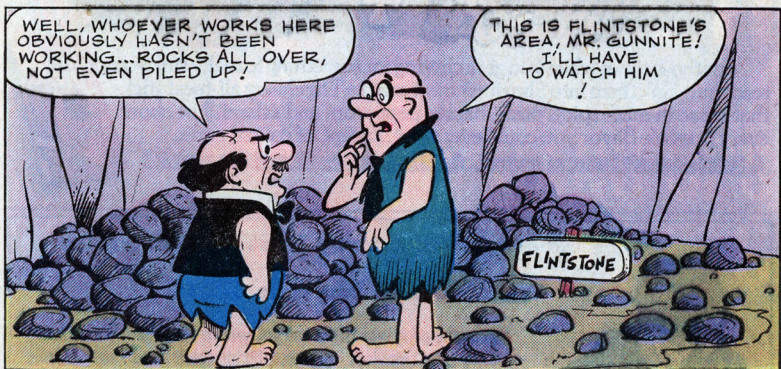
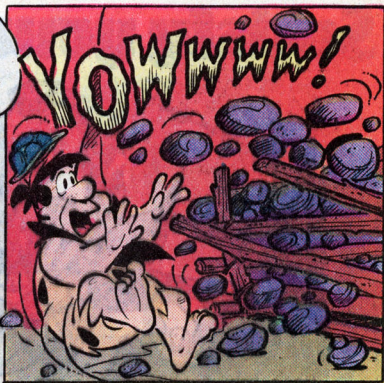




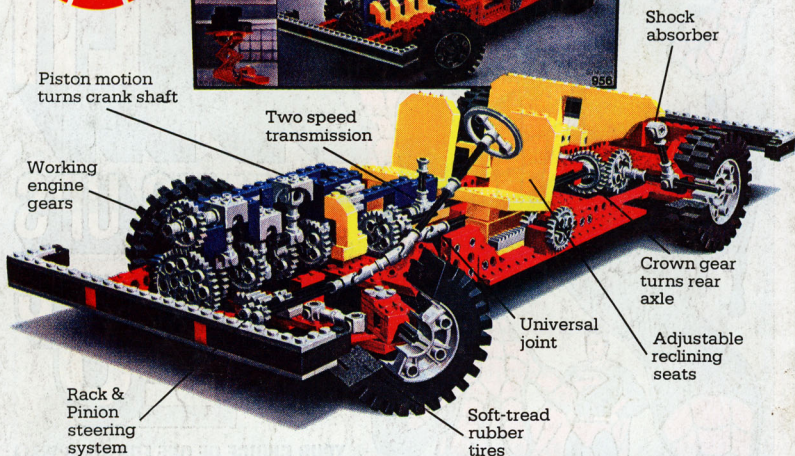








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